# THE PIT

Nº2

50 CENTS

Please DON'T GIVE TO BEGGARS
They Cause Traffic Problems

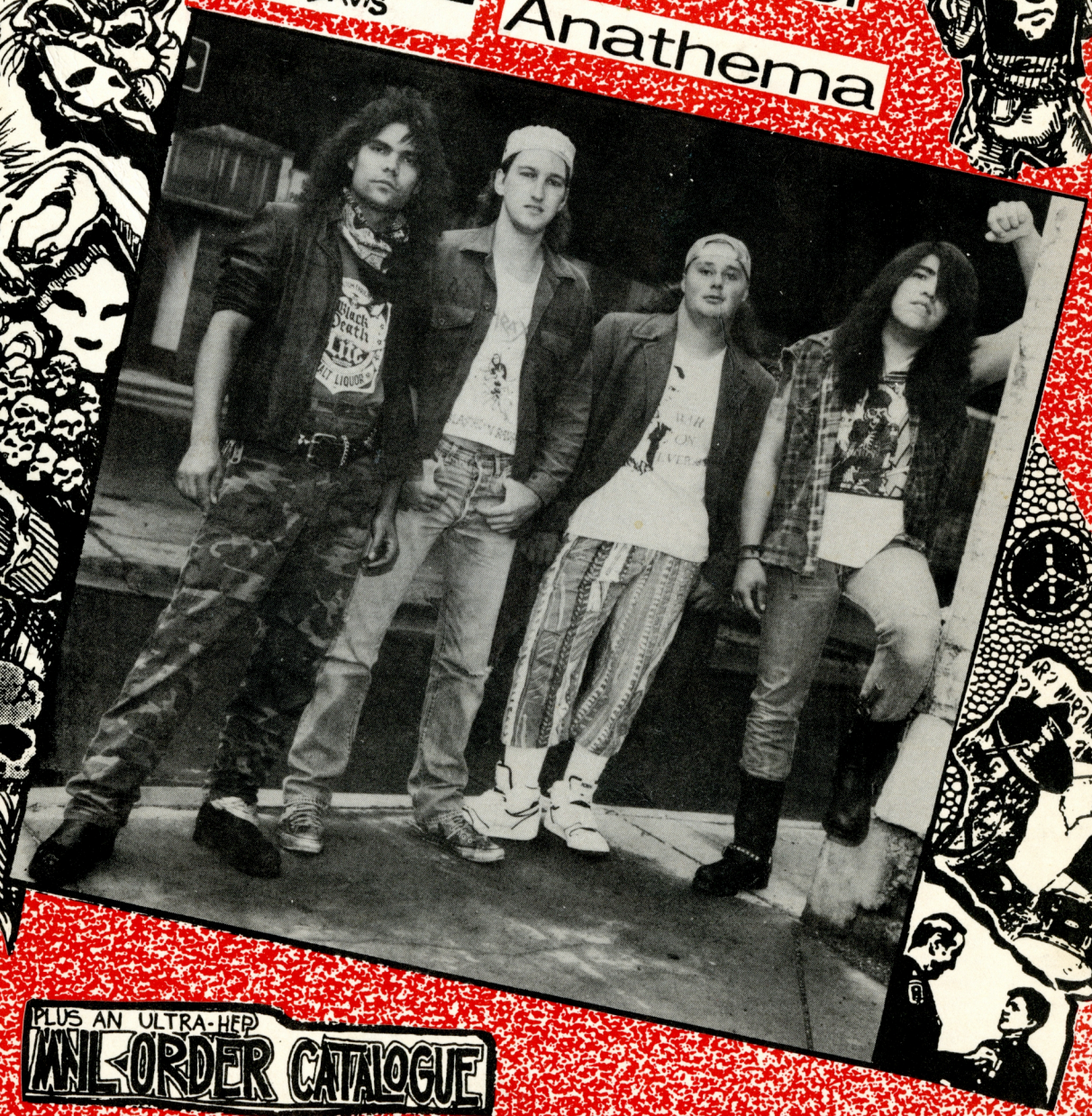
B. DAVIS

INTERVIEWS WITH

SSDC

Kazjurol

Anathema



PLUS AN ULTRA-HEP
MAIL ORDER CATALOGUE

MOSH PIT RECORDS PO Box 9545 Colorado Springs, Co 80932 USA

# THE PIT

## No 2 AUTUMN 1988

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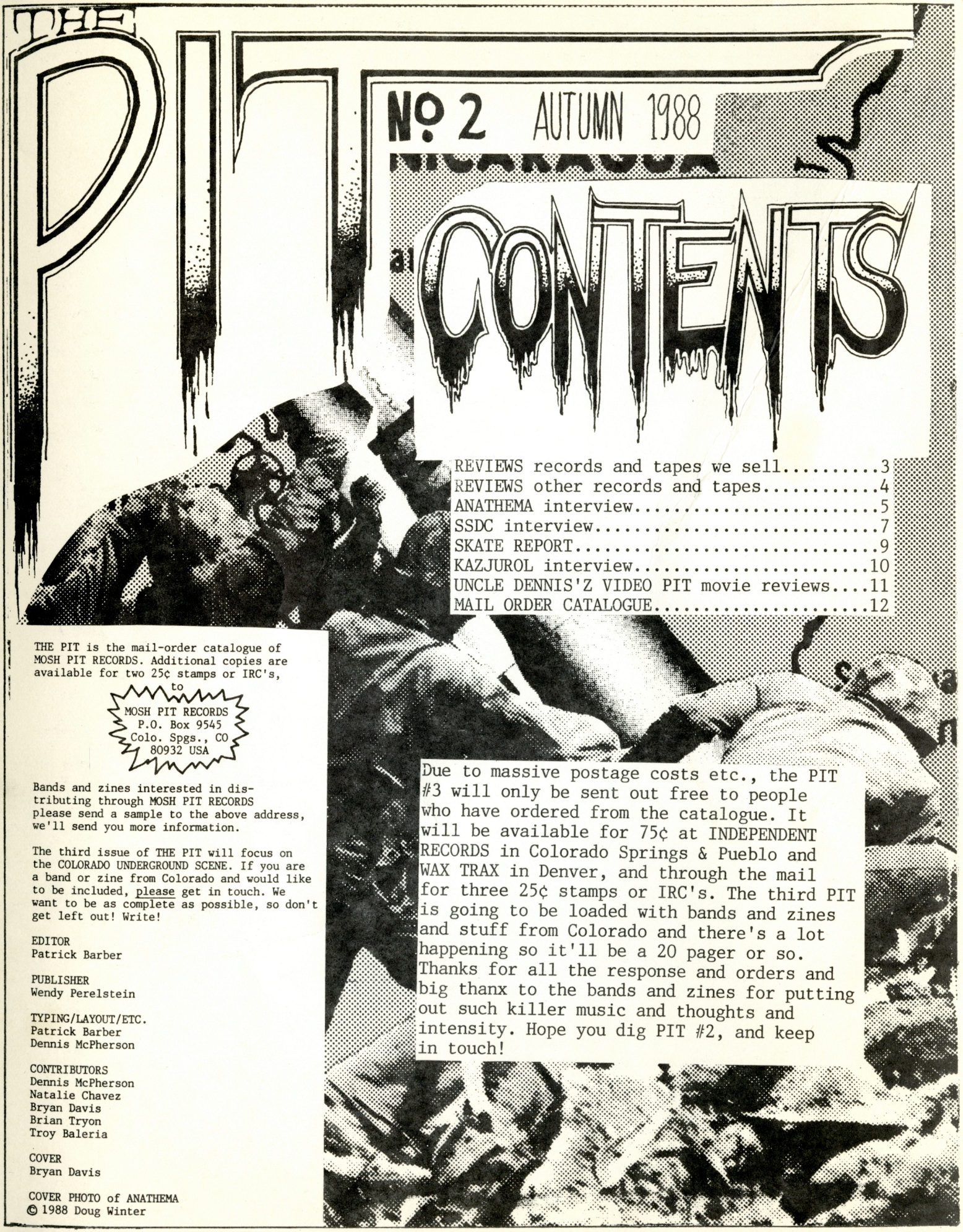

THE PIT is the mail-order catalogue of MOSH PIT RECORDS. Additional copies are available for two 25¢ stamps or IRC's,

to

MOSH PIT RECORDS
P.O. Box 9545
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80932 USA

Bands and zines interested in distributing through MOSH PIT RECORDS please send a sample to the above address, we'll send you more information.

The third issue of THE PIT will focus on the COLORADO UNDERGROUND SCENE. If you are a band or zine from Colorado and would like to be included, please get in touch. We want to be as complete as possible, so don't get left out! Write!


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COVER PHOTO of ANATHEMA

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Due to massive postage costs etc., the PIT #3 will only be sent out free to people who have ordered from the catalogue. It will be available for 75¢ at INDEPENDENT RECORDS in Colorado Springs & Pueblo and WAX TRAX in Denver, and through the mail for three 25¢ stamps or IRC's. The third PIT is going to be loaded with bands and zines and stuff from Colorado and there's a lot happening so it'll be a 20 pager or so. Thanks for all the response and orders and big thanx to the bands and zines for putting out such killer music and thoughts and intensity. Hope you dig PIT #2, and keep in touch!

# REVIEWS

## RECORDS CASSETTES MOVIES

**********
RECORDS AND TAPES REVIEWED ON THIS PAGE ARE AVAILABLE IN THE CATALOGUE IN THE BACK.
**********
RECORDS AND TAPES REVIEWED ON PAGE 4 ARE THEORETICALLY AVAILABLE AT YER BASIC RECORD STORE.
**********

TEEN LESBIANS AND ANIMALS "Superinfections" cassette
**********Sound Of Pig Music

TL&A are from Oklahoma City, OK. and I didn't know what to expect...maybe farmers and cows. But this tape isn't bad. Repeated tempos, news-like flashes fade in and out, cool sounds. "No Guilt" is humourous - strike an axe to your adversary's head. "The Smell Of Death" is cool only to hear like a sigh of pleasure, the rest is normal. In one song, I hear BUTTHOLE SURFER guitars! TEEN LESBIANS AND ANIMALS even gets rated X - "Anal Dildo Girls." It's gross. Porn Freaks, it's for you. Also there is a contribution of their views (possibly) called "The Wages Of Sin."
**natalie**

END OF STORY cassette
**********
The production on this 8songer is full and rich and dynamically neato and fucking kicks some serious ass too. The songs flow sharply from really-fast hardcore (sorta GI on speed?) to rhythmic funkin almost-jazzin death to semi-ambient strangulations, and that's all in one song. I only wish there were lyrics cos one can understand some stuff and it makes me want to know the whole thing. This is of course because what I can hear is cool, kinda poetic and intense. Song titles like "Where The Sun Now Stands," "Telling Me How To Die," and "End Of Story" give me a hint. Cool cover too.
patrick

INTERNATIONAL MAIL MUSIC GROUP cassette
**********Sound Of Pig Music

Opening song on side one is fabulous. It is too engulfing. It totally takes over, takes over any left over space. It's made up of rising, creeping, "gothic" sounds and voices, like a nightmare or haunting. It drives you crazy, you want to know what they're saying and the curiosity builds til you can't turn it off. This tape is like walking in to a house and every room having its own story to tell. The doors are wide open. Walk in.
**natalie**

EXPATRIATE "No Sleep Til Chugwater" 7" ep
**********Mosh Records

For those who are curious, "expatriate" means to exile or banish, or in this case: to Jam mercilessly, to rave in rapid-fire ejaculation. Rip, shred, crank, rant, writhe, ...end of lesson. Varied in style and execution; solid material with gutsy speed and good heavy production. Favourite cuts are "Sometimes Love Is Fucking Stupid" and "Bone Farm." Wished "Bone Farm" was longer, built on. Tasty thrash with Metallariffs mixed in.
**bryan**

HANDS TO "Fingers Breath" cassette
**********Sound Of Pig Music

This tape, created by Colorado Springs' own Jeph Jerman, is compiled of very interesting sounds/noises. Some could entrance you while others strike you back up and let you go. Imagine and let your mind wander on "Fingers Breath," it's an overwhelming and pulsating feeling felt throughout your body! I like it, I find it interesting, intense, exciting, mindtripping. Maybe I've totally misinterpreted this but I view it on how I feel. Scramble, it's great.
natalie

DIDDLY SQUAT 7" ep
**********Kil-Tel Records

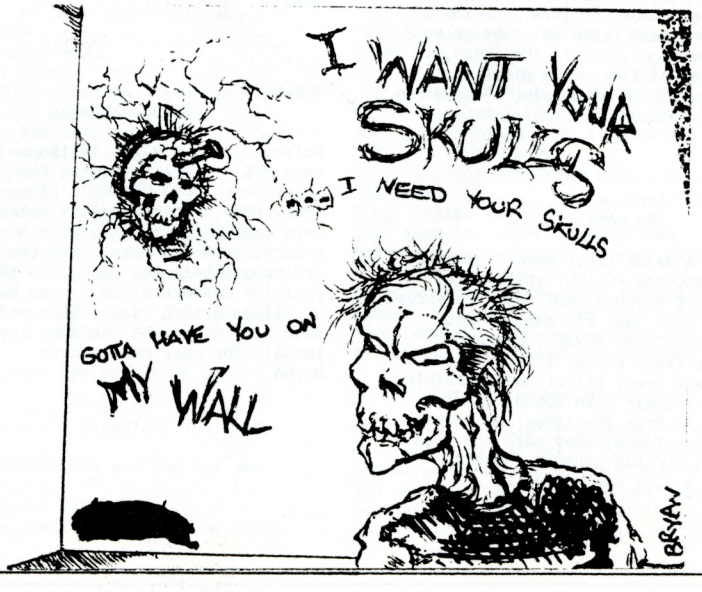
Cool vinyl - kinda formica lookin'. They remind me of MOTORHEAD and SUICIDAL TENDENCIES to certain extents. "Crippled For Cash" has a pace to it, stop-start-blow-schizo-mainstream (?) punk. The singer, well his voice is OK. I like the guitars, though typical. I'm not too crazy on one of the songs, but the rest is a good effect. They come from Richland WA and Washington has a good feel for hardcore, e.g. the ACCUSED ETC. These guys are good.
**natalie**

DESECRATION "Who's In Control?" 7" ep
**********TPC Records

At first I had it on the wrong speed but the first song is so fast. "Nuclear Holocaust" says it and means it. This is good hardcore. Jack, founder of Hippycore zine and DESECRATION gives you some insight on what has happened to DESECRATION. This can all be read on the enclosed "lyric sheet" inside, plus a flexi-disc of DESECRATION live. I like these guys, they're furious hardcore singing about the holocaust, Naziism, politics, and the song "Desecration" is an anthem for all bands - they do what they want, they won't conform to any crowd or trend, they are having fun. Howdy Ho! from Arizona, yep these guys and especially Jack are core.
natalie

WHITE PIGS "Songs Of Sin" cassette
**********Dagger Tapes

From the start to the finish the WHITE PIGS belt out screamin' powerful throbbing hardcore metal grind stuff. Metal as in loud, enveloping and crunchy. Hardcore as in pissed, fast, powerful and a goddamn MUNSTERS THEME cover that fuckin rules. & the song "Heavy Metal" tells it like it is.
patrick



DANZIG lp
Def American Records

For those who don't know who Glenn Danzig is, he's the founder and singer of two bands, the MISFITS and SAMHAIN. Not only that but he's also done a song for a movie soundtrack. He has Eerie Von, a member/pal of Danzig's past, plus Chuck Biscuits on drums and John Christ on lead guitar. They look like ZODIAC MINDWARP. This album sounds like the CULT in many ways - the guitar and drums mainly. Danzig's voice is real rough. I dig it. His voice carries so well and sticks in my head; I've been singing "Possession" for days. He sings about so many topics like on "Possession" - being possessed by any thing or anyone. Plus he sings of wants, twists of fate (of death) and a darker side of things. This album is produced by Rick Rubin (BEASTIE BOYS, CULT, SLAYER) of Def Jam/Geffen. Pretty cool - this album is my favorite this week!
natalie

ACCUSED "Maddest Stories Ever Told" lp
Combat Core Records

AAHHH!! Rough and tumble from start to finish! Blow out those $50 speakers, scare the neighbours! Grab that cat by the tail and swing it in the air like you just don't care! Vocals screech, guitars chug, dive and wail- Hit the streets it's time to bail! The musicianship on this album could rival any metal menagerie. Just the bass licks astounded my ass. The true Splattercore kings deliver on every track, twisted in the best sense of the word. Their fun-lovin' humour adds to the amusement.
bryan

SLAYER "South Of Heaven" lp
Def Jam Records

Yep, another lp from SLAYER. SLAYER are great and they're one tight band live. One thing that bugged me, one guy said the album sucked because it wasn't "fast" enough. Fast enough? I'm sick of bands having to be fast enough or they suck. If you listen you will hear what the band started out with (listen to "Show No Mercy") but this album is brutal. It does remind me of old Sabbath but they are so good. I've heard some people have lost respect (?) because they've changed - they haven't changed. They're happy with what they do, that's all that matters. Seeing them live and with Dave Lombardo pounding away at the drums, it was like seeing some type of history. Tom's voice is creepy in every aspect. The guitars still scream, wail, pierce your ears, the bass bounds out just like Tom's voice, and Dave just rules on drums. I wouldn't say this album sucks, not in the least, and as a matter of fact, it's great. Some cool songs are "South Of Heaven," "Mandatory Suicide," and "Behind The Crooked Cross."
natalie

NUCLEAR ASSAULT "Survive" lp
IRS Metal

The change to a major label hasn't changed their music. NUCLEAR ASSAULT still rage! I can't think of another band from NY (except the CRO-MAGS) that just rip and get your blood pumping. NUCLEAR ASSAULT has never compromised on their sound, I mean they are furious; and Danny Lilker is incredible on bass - he is their main foundation. Songs like "Rise From The Ashes" or "Brainwashed" are so intense, they make you grit your teeth. If NUCLEAR ASSAULT comes in concert, only a fool would miss it.
natalie

CRUMBSUCKERS "Beast On My Back" lp
Combat Records

New York's speedcore scene leader on the path of retribution with another heavy riffin' assault. The guitarists have got the timing down tight and show the full extent of their talent with a range of melodic harmonies, constant tempo changes and precision soloing. The vocals are of the "Pitbull short bark" variety. The complexity of the music doesn't mix well with the caveman style vox but I guess that's what gives them that H.C. appeal. They're pure speedmetal and they Crunch!
bryan

JANES ADDICTION "Janes Addiction" lp
XXX Records

I know, not a new release but I just had to recommend this intense, emotional dream of a recording. Captured live in brilliant studio-quality sound, JA do a solid set of innovative Rock/metal/blues/punk/fusion. You can tell when a band is really into what they're doing and exhausts themselves and their audience in the pursuit of exultation through music. I find it pointless to review something that has nothing to offer or by the same token condemn a record based on my opinion (I just wanted to throw that in as a justification to review good old shit-recent stuff). This Lp is too grand to describe other than spiritually satisfying! "That makes me 1%"
bryan

PUBLIC ENEMY "It Takes A Nation Of Millions To Hold Us Back" lp
Def Jam Records

their first rec left somethin to be desired in the way of power n' hardfunkrapscratchin balls, but this lp takes care of any ground lost, and then some. Sixteen tunes, about fifty minutes of noise/beat assault on the senses. These guys mix kickass drumbox with samples and annoying hi-pitched noises and pissed-as-fuck rappin and ranting, coming out with the closest rap has ever come to hardcore in its anger and effect. The Fat Boys and Chubby Checker? These guys'd chop chubby up into bits, squish 'im into a box and send him to Farrakhan for lunch. And if you don't know who Farrakhan is, then you best watch your back in the age of the Security of the First World. Can you find "contributions" from SLAYER, QUEEN, and JAMES BROWN (and probably more)? They're there. You gotta look, and listen, good.
patrick

TOKEN ENTRY "Jaybird" lp
Hawker Records

Definitely in a class by themselves, reigning over N.Y.'s impotent scene that seems only to produce YOUTH OF TODAY clones nowadays - TOKEN ENTRY are the melody makers of the hard rockin' punk genre with a slight, well controlled metal edge. Like the music, the lyrics are balanced enough so that their positive message doesn't seem heavy-handed or cliche (which is an all-too-familiar case with "straight" and/or "A-political" bands). The core has matured.
bryan

ROLLINS BAND "Life Time" lp
Texas Hotel Records

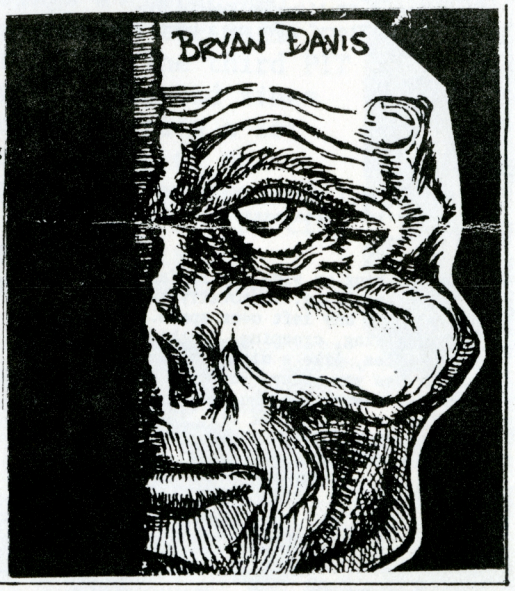
Henry & friends are back with a digitally recorded (available on CD too for all you yupster types) kickass lp of pain-ridden tunes. The recording is intensely crisp and loud...check out the explosions on "Gun In Mouth Blues." Plus grindin rockin tunes (w/ vocals at full force. Henry is very upset about something) like "If You're Alive," "Turned Out," "Burned Beyond Recognition." It says PRODUCED BY IAN MCKAYE on the back in real big letters. I don't really give a shit who it's produced by but ol' Ian has done himself proud on this one. As have the whole fuggin band.
patrick

FRIDAY NIGHT VIDEOS
NBC

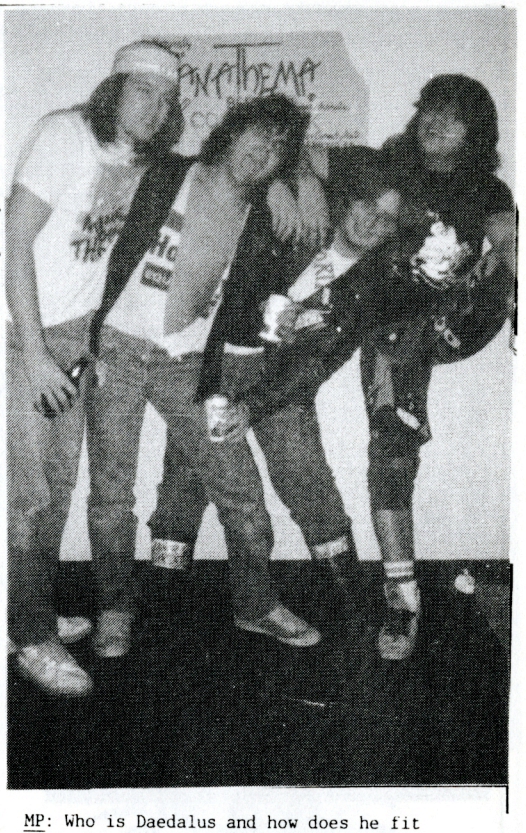
I am in the midst of this pop torture as I write, and the pain is unbearable. I always get stuck staring at this shit while in the drunken stupor that inevitably follows Friday night's DAVE L. presentation. So actually it's SATURDAY MORNING VIDEOS isn't it? So far this evening I've been subjected to a fucking half-asleep STEVE WINWOOD vid, some thing by the pseudo-calypso heroes MIAMI SOUND MACHINE, a totally predictable /boring funk riff by some faggot chick named PEBBLES, and three goddamn BARTLES AND JAYMES ads. Actually, the ads are the best of the lot. Fuck this, o now fucking INXS is on. Well FUCK THIS, especially because of the new musical opportunities it presents.
FURTHERMORE: What's the fucking deal w/all these longhaired fucks playing acoustic guitars? Are we sposed to believe it's some kinda FOLK REVIVAL? Twenty-five year old preppies wailing like they're forty and their world is dying? WHO FUCKIN NEEDS IT? Hardcore may be stagnant/dead (yeah, if you read ROLLING STONE, SPIN, WESTWORD, etc.) but at least it's fucking loud and honest and doesn't goddamn DRAG ON for ten minutes!
patrick

LUDICHRIST "Powertrip" lp
Combat Core Records

This album is funny. Their first lp sucked. Tommy Christ has such a weird voice, it's even hard to explain. But the band itself is a good-time humourous "metal" band. I can't call them thrash because they don't fit. Songs like "This Party Sucks" kind of make you go "yeah." They're obnoxious.
natalie



# ANATHEMA



The band is:
Tom Clenin, bass
Rob Evans, drums
Jeff Harmsen, guitar
Dave Parlatto, vocals

MP: What's your names and what do you play?

Tom: I'm Tom and I play bass, I'll be 22.
Dave: My name's Dave Parlatto. I sing, sort of. I just turned 18. Boy, I'm old now. I just have fun singing for ANATHEMA.
Jeff: He's currently going to school to become a professional asshole.

Dave: Fuck that, I already am a professional asshole.
Jeff: and last but not least...oh wait we forgot about him, he isn't here anyway.
Dave: Who, James Fuck-you-faggot Russell?
Jeff: Our drummer, Rob Evans, is not here at the moment.
Dave: It's his birthday and we went to a concert.
Tom: Anyway he is the ex-SATAN'S HOST drummer. And I do say ex.
Jeff: And last but least, this is Jeff Harmsen I'm aged...21? Is it 21?
Tom: What age are you gonna be this time Jeff?
Jeff: I don't know, which ID should I use? I'm 21, and I'm ex-L.O.D. guitar player.

MP: How did ANATHEMA form and when?

Tom: Jeff got a hold of me, and we were both out of bands, and we got together in an old smelly garage with Dave and started rehearsing and writing, getting tight and stuff. That was like late '87. Around November, or late October. We did Hallowe'en together, had the first annual cock-toss. And we practised a while, wrote some songs, and got our drummer Rob, played some more and went into the studio and here we are.

MP: What do you think of Denver's hardcore scene?

Tom: It sucks!
Jeff: I think it's a bit stereotyped over the past four years since I first formed L.O.D., and all these bands seem to be coming out and jumping on the bandwagon.

Tom: One thing about the Denver scene is a lot of these bands go about it the wrong way. They think if they play parties every weekend that they're gonna get signed to a major label...why don't any of them put out demos? LEGIONS OF DEATH, they're a good band, good friends, they just have big egos.
Jeff: I like DECORATOR.

MP: What are the songs about?

Dave: I write most of the social and political lyrics, Jeff writes what we call the Medical Death lyrics, cause he's studying to be a paramedic, and he knows all these technical terms, like trauma arrest and stuff, and Tom writes a lot of the joke songs, "I Love To Drink," drinking songs...
Tom: Like "Serve And Protect."
Dave: Yeah by the way, in case you don't know, we're all terminal alcoholics. Except for Tom and sort of Jeff are terminal dope-a-holics too. It's sort of a race cause Rob, our drummer, and Jeff, our guitarist, were in the hospital for bleeding ulcers due to drinking, and we're going to see who's next, me or Tom...
Jeff: Tom's well on his way.

MP: Explain ANATHECORE.

Dave: It's an intense combination of four different styles. We got our Black Satan Metal influence on drums. We got our Heavy Metal/Metal God influence on bass. We got our Thrash Technical guitarist and our extremely underground hardcore singer. So basically it's just four dudes with a lot of different ideas.
Tom: All melded into one.
Jeff: What we're doing different than most bands is that we've managed to combine our influences into the same songs. Like most bands play their hardcore songs, then their metal songs, then their technical songs. We just throw it all together. Let me have a shot
Tom: By the way, man, CRUMBSUCKERS kicked fuckin ass tonight. SOAK sucked. INNOCENT ADDICTION was cool.
Jeff: INNOCENT ADDICTION is a local generic hardcore band.
Tom: I don't think they're all that generic.
Dave: They're cool guys and a good group.

MP: What did you eat for breakfast this morning?

Dave: This morning for breakfast I didn't eat.
Tom: I went to McDonald's and had one and a half cheeseburgers.
Jeff: I had homesick puke.
Tom: What is the vomit flavour of the month?

MP: Who is Daedalus and how does he fit into the Rhinestone Zone theory?

Tom: Well, Daedalus is a writer for LIVE WIRE magazine. He also goes by a few other names as well. But we're not at liberty to divulge his real identity. Daedalus is just a cool dude. But how he fits into the Rhinestone Zone theory, I don't know.
Jeff: I don't even know what the fuck the Rhinestone Zone theory is.
Tom: Actually, what it is, the Rhinestone Zone theory, is more of a sarcasm going against the poseur scene in Denver. Which is pretty predominant around here. I think we're the only band around except L.O.D. who doesn't fit into the poseur scene.
Dave: Except for INNOCENT ADDICTION. But then again they're more of a hardcore band, so they don't really fit into the Metal Rhinestone Zone theory.

MP: Where have you played and when?

Dave: We've only played one show...Longhorn Saloon, two nights in a row, with L.O.D., and we didn't get a real big turnout because they didn't let underage kids in.
Tom: I think all the old drunk cowboys kinda liked it.
Dave: It was a fun show, it was friendly.
Jeff: Saturday night we destroyed two tables and six chairs.
Tom: It was kinda like a rehearsal, at a bar.
Jeff: A joint rehearsal with L.O.D. and ANATHEMA.
Dave: Dollar Longneck Buds.
Tom: Yeah, at least the beer was cheap, and we got a free pitcher each night after we played.
Dave: So in other words, we haven't really played. We've only played out in public once, and the only way we have right now to get ourselves known is the demo.

MP: What are the songs on the demo about?

Tom: Well, on "Septic Necrosis," Jeff helped me a lot with the lyrics. The title was his already, I just wrote a lot of the music and some of the lyrics. He explained the name to me a bit, and I just wrote down what I thought the definition of it was.

## ANATHEMA cont. from P. 5

Basically, it's about dying while you're alive...I know it sounds weird.
Jeff: It's kinda like drinking in a way, like alcoholism...you rot out on the inside of your body with alcohol but you can still walk and talk.

Dave: And "Oppressed In America," I got the idea for that, it was originally going to be called "There Ain't No Fuckin Freedom" about our country, cause if you look different you get fucked with by the cops and most other people. And then I was in New York last summer and I saw the Iran/Contra hearings, and I'm looking at Oliver North and they're saying they're trying to fight for all the oppressed people in Nicaragua, and I said to myself, "what about people who are oppressed here in America?" and it sounded like a good song. It's about the Oliver North scandal, and how he's a total fascist fuckup, and about how there needs to be more freedom in the U.S. Yeah, there's freedom, if you look like the average person and fit into the ideal of what the normal person's supposed to be, but if you look different, you're fucked. I mean, the cops stop me all the time to check my ID just because of the way I look.
Jeff: "Trauma Arrest" I wrote about the stuff I see every day at Denver General Hospital, and pretty much what ANATHEMA's life revolves around besides alcohol, which is trauma and death.
Dave: Everybody writes about smoking dope.
Tom: We put the lyrics in the demo so everyone could read them, but I think we should have put a few medical journals in the demo so they'll understand exactly what it means.

MP: Who are your main influences?

Dave: My main influence lyrically is the DEAD KENNEDYS, I really like what they do with that. Vocal styles, I get a lot from Chris Matero of the CRUMBSUCKERS and Ian McKaye from MINOR THREAT. AGNOSTIC FRONT is one of my influences, and Tommy Christ is like the ultimate vocalist and LUDICHRIST has a lot of good lyrics. I've got more of the punk and hardcore influences in this band.

Jeff: As far as hardcore goes, I'd have to say D.R.I., DEAD KENNEDYS, RAMONES, and newer hardcore stuff like WEHRMACHT, VERBAL ABUSE. For metal, HIRAX is definitely god, and SYNDROME, DEATH ANGEL, EXODUS, SLAYER, Damien from L.O.D. is one of my main influences as far as songwriting goes.
Tom: Personally I like the technical sound like the CRUMBSUCKERS, they're one of my favourites, both albums kill, and LUDICHRIST, AGNOSTIC FRONT, D.R.I. And I love GUNS & ROSES, man. A lot of people freak out cause I'm in the kind of scene I'm in and I listen to FUNS & ROSES. I like CARNIVORE too. And Dan Lilker on bass, NUCLEAR ASSAULT kills.

MP: Jeff, how is it different for you being in ANATHEMA as opposed to L.O.D.?

Jeff: I was in L.O.D. for about two and a half years. Everybody was fast back then. I like the speed sound, even though a lot of people don't agree with me. Back in the old L.O.D., it was pretty much basic speed stuff, really heavy, it was fun to play, but I think I have a wider scope of what we can play with the musicianship in ANATHEMA.
Dave: I think one of the best things about ANATHEMA is we know how to have fun and still take care of the serious shit.

MP: What are your future plans?

Jeff: We definitely want to play out, and promote the demo, and after a while we'll go back to the studio and do a small joke demo, the Body Demo. But it won't be ANATHEMA, we don't know what we're going to call ourselves yet. It'll be Anathema Productions.

ANATHEMA
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THE KEY WORD IS

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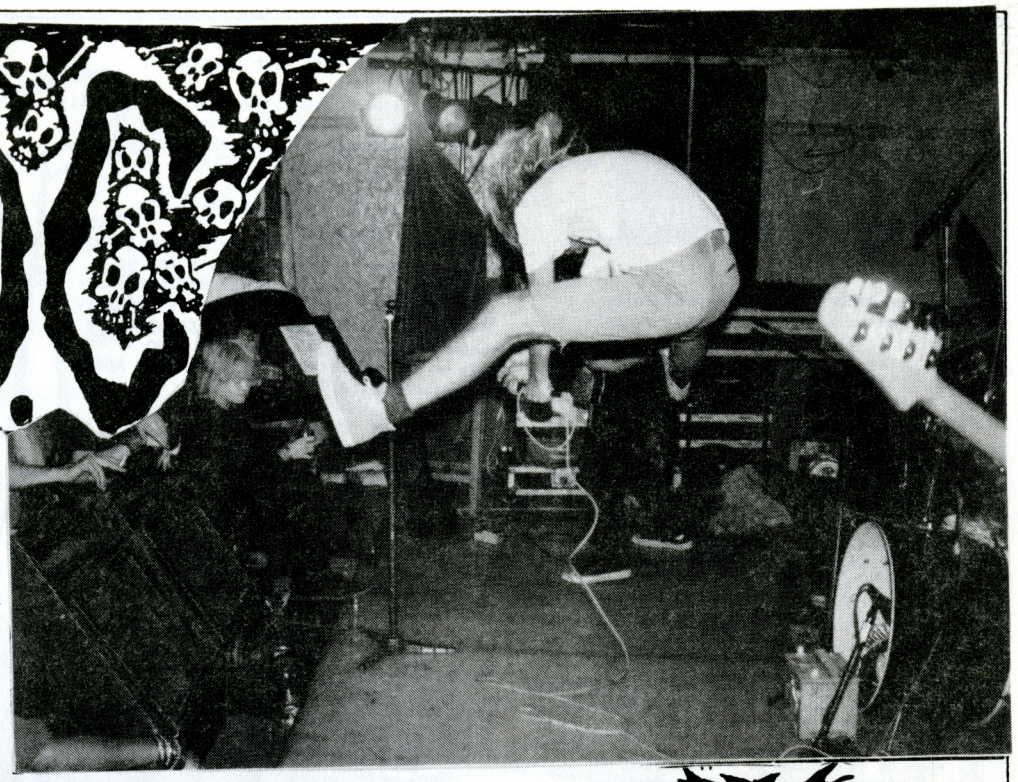


MP: Who is in the band and how did the band form?

Simon: Richard and I formed the band in late '85 but our singer got stabbed so we broke up. Then we reformed in '86 for a few months with two other people. That broke up and we had a third attempt at forming SSDC in April '87 with Scott and Dave. We played our first gig two months later and that line-up has stuck to the present. I sing now, instead of playing drums as I did in the first two line-ups. We've played heaps of gigs now and we're kicking booty.

MP: Canberra is not renowned for its hardcore scene; is it hard getting gigs there?

Simon: We've done a fair few gigs here in Canberra. It's no harder than any other city to find venues. We usually play at the City Youth Centre because it is an all ages venue.

MP: Do you play a lot of gigs in Canberra? Do you ever get interstate bands there?

Simon: Canberra has had a pretty good go with interstate bands. MASSAPPEAL, HARD ONS, etc. have all toured here as well as DRI and the STUPIDS from overseas, so we do ok! Canberra is not the country town everyone thinks it is. As far as SSDC goes, we've played probsbly twenty or so gigs interstate, mainly Sydney, but we've been to Melbourne twice as well. We play more often in Sydney than we do in Canberra.

MP: What Queensland bands do you like or have you heard of?

Simon: I had heard of CRUCIFIED TRUTH, INSANE HOMBRES and THE CHEESE STANDS ALONE, but until I had heard the Brisbane comp I had never actually heard them.

MP: Does the distance between Australian cities make it difficult to tour?

Simon: Yeah, the distance between Australian cities is a major problem for Australian bands. It makes it expensive and tiring to do any sort of interstate tour. Also, unlike the USA, each state has perhaps one city to play in where you can even hope to cover costs.

MP: What are your musical tastes/influences?

Simon: We have extremely different musical tastes. Rich is really into the "thrash metal" thing, Dave is really into UK thrash like SUBHUMANS and stuff, Scott is into himself and I'm into just about everything from the DOORS to MDC. I don't think we have any special influences, I mean everything you see and everything you hear, and I'm not just talking about music, influences you in some way negatively or positively. I think that's what I like about our band; it's a sort of hybrid of four peoples' life and musical influences. I, myself, am more influenced by the obscenity of Western life, or by seeing a murder presented, dissected, discussed and digested on the six o'clock news, than I am by anything that's happening in the music industry.

MP: Who writes the lyrics? What are the songs about?

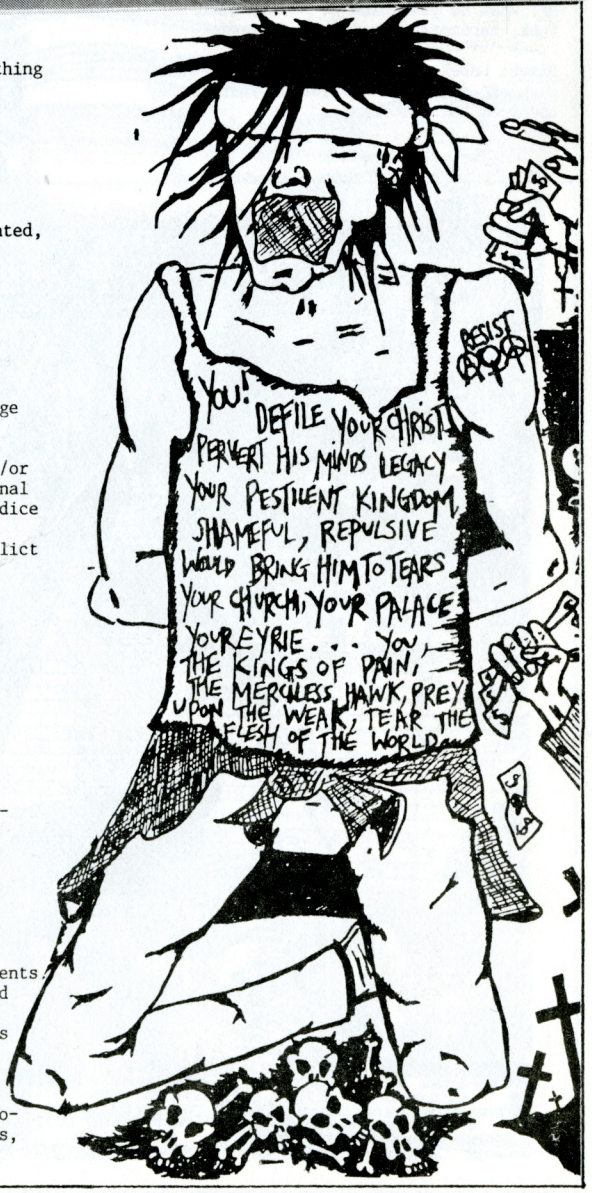
Simon: I've written almost all the lyrics in the band. They deal with a diverse range of subjects. Some are lyrical extensions of my personal ideologies and others are just sort of reflections on the world and/or life. Some issues we touch on are Aboriginal land rights, anti-authoritarianism, prejudice and power structure. But we also have a song that's just about some poor old derelict I met in the street. Basically our lyrics are on a wide range of subjects.

MP: A.I.D.S. is a song about gays and the right to sexual preferences. Do you think punks are tolerant of other people or are they as bad as the people they criticise?

Simon: The media and the religious right have sensationalised and capitalised on the AIDS epidemic to create a new age of homophobic crusading. They are using this hideous epidemic as a tool to foster anti-gay violence and to force people back to Christian "morality" instead of tryin to find a cure for the disease.

Punks, unfortunately, are often bigger conformists than the people they are supposedly rebelling against, and this shows most predominately in their inability to accept or at least tolerate minority elements in their scene. Punk seems to have drifted away from its original base, which was an intereaction of different ideas and ideals of all types of people. This is apparent in a large majority of the punk scene's inability to accept gays, wimmin, blacks, and basically anyone who isn't white Anglo-Saxon heterosexual male. To a lot of punks, punk means looking, thinking and acting

CONTINUED ON P.8



SSDC cont.

a certain way and this is very sad to those of us to whom punk still means something.

A classic example of punks' non-tolerance of gays, and thus their social conformity, is the fact that anyone in the scene who defends a person's rights to their own sexual preference is immediately assumed to be "a fag."

MP: What do you think about the Australian bicentennial?

Simon: The bicentenary is an obscenity in every respect. It represents not only the genocide of Australian Aboriginals but also the introduction of class structure in Australian society. Convicts were enslaved here to work for British imperialist interests, this was the birth of Australian class structure and capitalism.

Also, besides these two points, it is so wrong to spend billions on the bicentenary when people still walk the streets homeless and the true Australian people have one of the lowest standards of living in the world (a strange parallel with America and her Indians...-ed.).

When you celebrate the bicentenary, you are effectively dancing on the graves of the Aboriginal people, laughing in the face of the working class struggle, and if you are white you are celebrating the fact that your ancestors were dragged here as slaves of the British government.

MP: What do you think of labels such as Punk, Hardcore, etc.?

Simon: Labels are just an extension of peoples' desire to categorise things they can't or won't understand. It's just bullshit.

MP: How has the demo been received?

Simon: It's been great; we received a really good review in MRR and this has been shown in the vast amount of mail we've received from all over the world. (HEAPS)

MP: Do you answer all your mail?

Simon: Yeah, we answer every single letter we get. I should know because I end up replying to 90% of them. We really encourage people to write, we love getting mail. Communication is probably the greatest weapon of alternative culture. Like it says on the cassette, "Isolation and Apathy breed Conformity."

MP: Any final comments?

Simon: Nothing I can think of!

MP: What do you feel when playing live?

Simon: I don't know, when we play I really explode, I play hard and when I come off I'm always drained in every sense of the word. I often throw up after we play due to pure exhaustion. So between gigs I spend my time trying to find and feed off that sort of energy and intensity in everyday life. Strangely enough, I usually find what I need in passive things like reading or listening to music in the dark.

SSDC's cassette State Sponsored Dissident Crucifixion is available through MOSH PIT RECORDS, check the catalogue in the back for more info.

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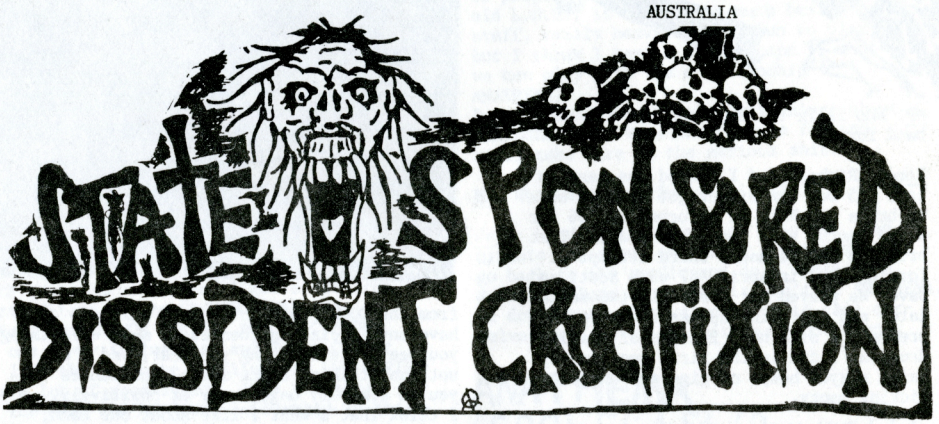

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# SKATE HARRASSMENT

JUST SAY NO

DRIVE-IN SANCTUARY
WORSHIP IN YOUR CAR

How To SAY NO?

by Brian Tryon & Troy Baleria

rights [illegible], & the court system. We shou
ban together & fight this shi
1 [illegible] ticket & 2 courts
fo [illegible] Manitou Colorado
yo [illegible] etfor
th [illegible] diffre
ti [illegible] - th
har [illegible] you
Sh [illegible] azines
"s [illegible] rime"
as [illegible] ue. I
So if you getting harassed
fight back & use your rights or sit back

Why do police sit in donut shops and fuck with skaters? That is a big question. The answer is, well there isn't a definite answer All I can think of is donuts and skaters are easy prey, because we're not dangerous criminals, and they know all they'll really get from us is a little, maybe a lot of backtalk and some foul language. So they feel safe. Maybe we should carry guns and make them earn their money. The donuts have jelly and sugar they can get on the pigs. We need a weapon. Maybe we should use our congressional rights and the court system. We should at least ban together and fight this shit. I've got a 15 dollar ticket and 2 court summons just for skating. And in Manitou Springs, Colorado, you can get a $50.00 ticket for skating on the sidewalks. There's different costing tickets, it all depends on the area. Cops harrass skaters everywhere you go. There's stickers, shirts and ads that say "skateboarding is not a crime." But you just ask yourself, if it's true. I don't think it is. So if you're getting harrassed remember you can fight back and use your rights or sit back and be a pussy. If you want to be a pussy you might as well quit bitching and whining about harrassment and quit skating because if we don't stick together we might as well fucking watch over our shoulders for pigs and and take the harrassment some more. Remember drink Tea and just skate. Write to this catazine and fill us in on your skate scene, and write me at

534 Ponderosa Dr.
Security CO
80911 USA

Thanks for reading and keep buying the PIT and ordering from it.

Brian Tryon
Just Skate Street Is Neat zine.

# KAZJUROL

The band is:
Thomas "Bas" Bergstrom - **Vocals**
Pontus "Kong" Ekwall - **Lead Guitar**
Tommy "Iban" Petterson - **Guitar**
Lars "Bonden" Elaisson - **Drums**
Andy "Hulk" Larsson - **Bass**

MP: What does KAZJUROL mean?
K: Actually nothing. It is definitely a name that gives us publicity. I mean, everyone who sees the name more or less has to question what it means. When we started the band it was just a joke beside RESCUES IN FUTURE (a HUSKER DU/DESCENDENTS/RAMONES influenced band some of us were members of) and we had no intentions to make it real. Then we got into personal problems in R.I.F. and we split up. And as we were getting more and more into thrash and crossover it was very natural to make KAZJUROL more than a joke. Well this does not explain the name. Allright. As a matter of fact we chose the name from some letter combinations we had made up and we wanted a name that sounded a bit Russian. Yeah, our first gig was a very international gig with three foreign bands and us KAZJUROL pretending to be a Russian band. We actually started just to perform at this concert. KAZJUROL is not a Russian word but I think it has some kind of a Russian flavour. For a while we were planning to switch the name but now we have realised that there would be more negative aspects if we changed it. After all we all like it- 'cos it definitely does not give anyone any hints at all. You can't exactly label our music and what we are about by seeing the name KAZJUROL.

MP: How would you describe your music?
K: Like melody influenced thrash metal with influences from everything. It is almost impossible to say because we have no certain style to our sound. The demo proves that. It doesn't really matter what people call our music because as long as we can write the stuff we wanna perform then that's cool. In a lot of ways we are a crossover band, but that depends on how you define crossover. Some will probably use the word very negative or vice versa. Today I can honestly say that there is not much hardcore left in our music. Well we still play fast parts and try to make the music hard, sharp and agressive. That's the HC influences that are still left. On the other hand, our recent songs are much longer and more complex and I guess also more technical. Not exactly as EXODUS or TESTAMENT cos we are a bit more straight to the point. We wanna be open to as many styles as possible and I hope that will affect our music in a positive way. The day when people know what to expect from KAZJUROL (I mean what we are gonna sound like) then I guess we have stagnated and are stuck in a rut.

MP: What is the scene like in Fagersta? Are there youth shows? What bands have come through lately?
K: First of all, let me tell you that Fagersta only has 14,000 inhabitants. It's not exactly thrash or hardcore paradise but compared to other Swedish towns of the same size (and per capita), this town rules. I'm not saying our scene rules because there is hardly any real scene. But there are tons of bands around and even though things are not as good as say, two years ago, things are really cool. Punk/HC and metal oriented bands around here are UGLY SQUAWS FANOR, HAPPY FARM, CRUEL MANIAX, BIZARR, STONEHENGE(metal), SUFFER (metal), REGRETFUL YOUTH, NNR, and BAD DREAMS ALWAYS. We've also got some excellent party bands such as RAM-ONES who only do cover. Do I have to say more about them? Wild fun. But the problem we face is a location for gigs. Right now things are completely equal with zero, but there is a local debate about this and local authorities, politicians and the musical organisation we all belong to are trying to find a solution. As usual with all the bureaucrazy involved it takes TIME. Speaking of youth shows we hardly have separated shows at all here. Mainly because no clubs or pubs with alcohol license book HC/punk or metal and the scene is still very small and that would be impossible as hardly any older folks are around. They have either dropped out or are into Gothic stuff. I don't mind such stuff at all but there is too much fashion involved and in the end it all becomes boring. As for bands passing through we've had some cool foreigners playing i.e. INSTIGATORS, SUBHUMANS, DISORDER, MOTTEK, and WHITE FLAG but that's it. But most of the "big" Swedish bands have also played here. A few years ago we organised a lot of shows and bands like RAPED TEENAGERS, SLAM, ASOCIAL, CHARTA 77, PUKE, STREBERS, ASTA KASK have played here. We've also held two large crossover shows called Thrash Till Death and Thrash Till Death 2 (the saga continues) with us on the bill twice, HAPPY FARM, AGONY, HATRED, SLAM, STREBERS, ALIAS SMITH AND JONES (Country and Western punk) etc. Almost 400 people turned up both times and that's great.

MP: How do you view the American hardcore/punk scene as compared to that of Sweden?
K: The general tendency I have noticed is that most American bands have better possibilities to gig, record and release stuff. I don't know if you have any idea how popular US hardcore is over here. I mean a few years ago everyone was buying British stuff and now guess what the tendency is? It's funny 'cos today there aren't many punks in studs, leather and chains left. Personally I can see why US core is so extremely popular 'cos the musicianship and professionalism is so much higher and theres tons of variation, but sometimes it all becomes exaggerated. Look at Germany for instance where almost every band is now copying USA and are into straight edge, wearing bandanas. In a way it is cool, and I personally like and prefer that style more than studs, shains etc., but it has become just another trend and fashion. I also think it is the same with the with the US scene as with the one over here (and everywhere else) that the "hard core" of active folks are doing most of the job while others fuck things up for others. The scenes are also very different towards each other from state to state and town to town. I mean NY and San Francisco look very different judging from what I have read and heard. But I, and the whole band, would love to go to the states. USA is definitely the land of contradictions and I guess it is impossible as an outside observer to really get a clue about what is going on. (sounds like you've about nailed it anyway Peter! -pb.)

MP: Who are some of your musical influences?
K: Everything that affects us and makes our fantasy work. We listen to a lot of different stuff. Mainly HC/thrash/metal and punk but also other sorts of music. All of us do not like the same stuff but some of our favourites are: VOI VOD, DEATH ANGEL, DEPECHE MODE, POGUES, SISTERS OF MERCY, MISFITS, ATTITUDE, BLAST!, MDC, DRI, SUICIDAL TENDENCIES, ANTHRAX, VIVALDI, ORFF, JOAN JETT, RAMONES, HUSKER DU, DISNEYLAND AFTER DARK, STOMACH MOUTHS, THE BYRDS, SLAYER, METALLICA, MEGADETH (sells and we are buying), DEAD KENNEDYS, ACCUSED, CRUMBSUCKERS (terrific band), CRO MAGS, BAD RELIGION, GANG GREEN, GOVERNMENT ISSUE, STUPIDS, CONCRETE SOX, SUBHUMANS, TRIBULATION, CANDLEMASS, IRON MAIDEN, BLACK SABBATH, ARTILLERY, RKL, FINAL CONFLICT, CLOWN ALLEY, PRONG, MINOR THREAT,

YOUTH OF TODAY, SLOPPY SECONDS, CIRCLE JERKS, HELLOWEEN, CELTIC FROST, BLONDIE, THE CURE, THE MISSION, HANOI ROCKS, KREATOR, MOTORHEAD, DAG NASTY, FEAR ITSELF, etc. etc. the list is almost endless. Pontus is really down on PINK FLOYD and MIKE OLDFIELD right now and we almost forgot NUCLEAR ASSAULT. All of us really like their stuff.

MP: Why does hardcore exist?
K: Because someone put a label on it and to tell the real difference between punk and HC is almost impossible. I can't tell. Who can? But I guess this fast, raw and agressive form of music exists because our society and the life tempo is so fast. Can't say really. I don't think HC is just DRI, LARM, FALSE LIBERTY, DEEP WOUND, etc. because there is so much variety it's incredible. HC is everything from BUTTHOLE SURFERS to YOUTH BRIGADE to DRI to BEEFEATER. Musically speaking so to say. Honestly I don't care if anything is HC or not as long as it is positive and can offer something that hasn't been done before. A lot of people are too tied to certain musical forms and what is safe to listen to. Is that why so many people are taking distance to us now? Because our music is not what could be labelled punk or HC? Does anyone care that our opinions and attitudes have progressed and that we have our act together much more now than when we were labelled a "punk band"?? Questions but no answers. Those who read this should know the answers already.

MP: What are the future plans? New vinyl? Tour?
K: We really have our asses full right now but nothing is yet decided. We are awaiting a contract to arrive. The demo "A lesson in love" was really successful and is still selling. in fact more now than before, up till date we have sold and sent out approximately 1150 demos. We got great reviews in mags such as Total Thrash, Die Konkurrent, Trust, MRR, Metal Forces, Rock Hard (big German paper), Kerrang, Hard Force and some other big mags. Also, we have had about 10 recording offers and right now, we are as I said waiting for a contract. We have met and discussed a deal with, in our opinion, a very good label and we will hopefully sign for them. If things work our way we will most likely record an album late August. As for touring nothing will happen until the album has been released but after that we will try to gig out in Europe and later on also the states. It depends on if our album will be released over there. But I guess it will because the deal will be worldwide including Brazil and Japan. Right now we are not rippen enough to tour and we don't know enough either. But we will play some festivals this summer including the "Thrash Camp" festival in Poland in front of 5000 people. We are really looking forward to that.

MP: Anything you want to say that I didn't ask you?
K: Not much really because it is getting late and I have two other interviews that have to be finished tonight. But thanks for getting in touch and good luck with the mag and the distribution. The idea to set up a distribution is good and especially if you try to help European acts out. Today it is very difficult to get American distributors to take any European stuff and you have to rely on smaller distribution. That's why your project is a good idea and the same thing goes for the Blacklist Mail-order MRR is setting up. Finally we would like to ad for our demo and 7" that you can get for $3.50 each postpaid from MOSH PIT distro. The demo contains 5 tracks in 28 minutes and the EP 3 songs. KEEP ROCKIN'.
KAZJUROL
Ringvagen 11
773 00 FAGERSTA
Sweden

# UNCLE DENNIS'Z VIDEO PIT

## all reviews by dennis

INFAMOUS BUTCHER compilation ****
**********Ax/ction Records

Pound, grind, death, bleed, kill, fast, speed, kickass Hardcore. This is the only video that fuckin matters. If you delight to the sounds of such bands as C.O.C., THE FREEZE, ADRENALIN O.D., CANCEROUS GROWTH, PSYCHO and many more, then this is the video for you. But here's the catch: You can't rent it at your video store. But you can order it from MOSH PIT for only $18.00. Crap, you can't take a date bowling and to the foodcourt at the mall for under eighteen bucks. Plus you can watch this over and over again. You can only bowl til your arm gets tired and you can only hang out at the food court until the security guard kicks you out for making fart noises with your armpit. But you can have your friends over and watch this a hundred times if you want. And it makes a nice gift. Best viewed in a room where it doesn't matter if shit get trashed.

FLOWERS IN THE ATTIC *

My ex-girlfriend and a bunch of her friends read the book in junior high. Maybe I'd have liked the movie if I had read the book. Best viewed from the kitchen while eating a bologna sandwich and reading junk mail from your local chiropractor.

SLUGS, THE MOVIE **

OK. So I walk up to the counter with the movie box clutched in my sweaty little hand. I slap the box on to the scarred, pitted counter top and the little preppie chick behind the cash register looks at the box, then at me, then back at the box. She rolls her big cow eyes at me and says, in her most sarcastic bitchy voice, "What, are you some kind of B Movie Buff?" I immediately lunge over the counter and grab her by her windpipe and squeeze until my thumb and middle finger touch. I get next to her ear and whisper "That's a goddamn good question motherfucker." I leave her coughing blood on to the black and white checked floor.
I went home and watched the movie. No big deal. A few million slugs, some naked teenagers, a couple of concerned citizens and a hard-ass cop. The movie just wasn't that good. A few memorable scenes, but like I said, no big deal. Anyway now I gotta return the movie. I hope the cops aren't around.

SILVER BULLET ***½

Hey gang. Good news. Finally a good movie adapted from a Stephen King story. And if my memory doesn't fail me, there hasn't been one of those since THE SHINING. A big plus for me was seeing Gary Busey play the part of the cool uncle. I've dug Gary since THE BUDDY HOLLY STORY and BARBAROSSA. The storyline of this flick is pretty cool, and some of the scenes are intense. Imagine being in a wheelchair and being chased by a werewolf. Anyway, the werewolf moshes his way through this film from the first five minutes to the final credits, killing innocent citizens and frightening helpless children. This movie may not appeal to you more demented vid renters. It's not chock full of hardcore gore, adolescent fondling, or a villain with a hockey mask. It is full of good acting and good action. Definitely worth checking out. Best viewed while surrounded by your favourite controlled substance.

PRINCE OF DARKNESS ***½

Holy shit kids, we got a winner! Well maybe not a WINNER but a damn good movie anyway. It's a little slow in the beginning but once it gets going it kicks ass. Not only is this movie well directed but it also brings up an interesting theory about Christianity. Basically, it blows today's views out of the water. The gore content in this flick is minimal but what there is of it is done tactfully and well. The movie in a nutshell: college profs and students, a priest, an old church, Alice Cooper, the devil's child, possessions, zombies, bugs and vomit. And what does all this equal? That's right. A fun filled evening of viewing pleasure for the whole family. Best viewed with an overweight metal chick and a 12pack of Pilsener Club.

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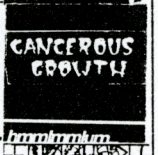


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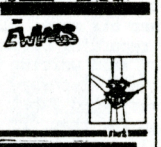
REW01.....$7.25




HAPPY FARM "On A Mission From Batman" 7" ep. 5 songs. Fagersta, Sweden. Kickass hardcore with a sense of humour and style. Includes lyrics.
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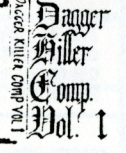
CBP02.....$4.00

DAGGER KILLER COMP Vol. 1. 13 bands, 29 songs, 90 minutes. Bands include PSYCHO, FREE LOVE SOCIETY, THE ROK-TOTS, APPLE, LIVING THINGS.
CDT01.....$3.50




END OF STORY. 8 songs. Glenwood Springs CO USA. High-energy imaginative thrash/hardcore.
CEN01.....$4.75

HANDS TO "Fingers Breath" 14 songs. Colorado Springs CO USA. Ecstatically painful electronic scramble-scream noise experiences.
CS001.....$4.75

IMAGES "Yours Not Mine" 11 songs. Arnold MD USA. Fast clean hardcore. Includes lyrics.
CIM01.....$4.00

IMMENSE DECAY compilation. 16 bands, 46 songs, 90 minutes. Bands include DEAD SILENCE, OZZFISH EXPERIENCE, INTENSE DEGREE, CANCEROUS GROWTH. Includes 17-page lyrics/info booklet.
CSC01.....$6.00

INTERNATIONAL MAIL MUSIC GROUP. A collaboration between Al Margolis(usa), Rafael Flores (england), Bogart (denmark),and Yutaka Tanaka (japan). Disturbing sound-scapes with hidden melodies.
CS002.....$4.75

KAZJUROL "Lesson In Love" 5 songs. Fagersta, Sweden. Screaming speed-core-metal-fusion.
CUP01.....$3.50

LIBIDO BOYZ. 7 songs. Mankato MN USA. Rockin' posi-political hardcore. Includes lyrics.
CLB01.....$4.00

LIFE CAN BE FUN IN A ONE HORSE TOWN compilation. 14 bands, 29 songs, 90 minutes. Bands include BIG JOEY, RURU, HANDS TO, MR. DAVID, and other noise/industrial/experimental bands from the Colo. Spgs. area.
CBP01.....$4.00

LITTLE FYODOR "Slither Sloth" 12 songs. Boulder CO USA. Angry love-hate songs spat out by a man who strangles every instrument he gets his hands on.
CS003.....$4.00

ERIC MUHS "Ring Of Tape" 10 songs. Soquel CA USA. Tape loops and voices and whale-like sounds formed into ambient symphonies.
CS004.....$4.75

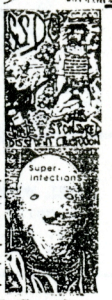
NORTHWEST HARDCORE compilation. 25 bands, 27 songs, 60 minutes. Bands include ACCUSED, FALSE LIBERTY, DEHUMANIZERS, DIDDLY SQUAT, AMQA, BRAIN DEAD, MR. BUNGLE.
CMB01.....$4.50

PAISLEY HUED EUCALYPTUS CORKSCREW PAVILION "...she explodes and the morning is filled with the fragrance of fresh tea..." 2 songs, 45 minutes. Tarzana CA USA. Untuned/retuned guitars, plates, drums, flute, flowerpots and lots of other things making rhythm and sound in a minimalist ever-changing dreamy throb.
CS005.....$4.75

RESISTANCE "Veil Of Mystery" 5 songs. Anaheim CA USA. Fast relentless speedmetal. Comes with band bio and photo.
CRE01.....$4.75

SEVEN MINUTES OF NAUSEA "Continual Threats" 102 songs. New Zealand. Nonstop ultraspeed grindcore. Includes lyrics.
CNW01.....$3.50

SSDC "State Sponsored Dissident Crucifixion" 12 songs. Canberra, Australia. Rockin' punk/hardcore power with angry, well-thought out lyrics. Includes lyric booklet.
CSS01.....$3.50




TEEN LESBIANS AND ANIMALS "$uperinfection$" 12 songs. Oklahoma City OK USA. Electronic tape loopy rhythm music that eats away at your subconscious.
CS006.....$4.75




TEMPORARY LOSS OF SELF CONTROL compilation. 14 bands, 37 songs, 60 minutes. Bands include SLOPPY SECONDS, STIKKY, I AM THE HAMSTER, FRED ROGERS EXPERIENCE, AFFIRMATIVE ACTION.
CBD02.....$4.75

WALKING ON THIN ICE compilation. 15 bands, 30 songs, 60 minutes. Bands include GRIND, NIGHTMARE ON SESAME STREET, MENTAL ABUSE, SS20, BY GONE ERA, INHUMAN, WALLMEN.
CBD01.....$4.75

WHITE PIGS "Hit Bonanza" 19 songs. East Hartford CT USA. Includes some tunes from their 7" and studio cassette plus some live Pig action as well.
CDT03.....$3.50

WHITE PIGS "Songs Of Sin" 9 songs. East Hartford CT USA. Pissed-as-fuck driving hardcore/metal, incl. the Munsters theme.
CDT02.....$3.50

# ZINES

ACROSS THE GREAT DIVIDE #6. 6"x8". 28 pgs. Bucks, England. DESECRATION, CIRCLE JERKS, MFD, NEGAZIONE, YOUTHQUAKE, reviews.
ZAG01.....$1.10

ACROSS THE GREAT DIVIDE #7. 6"x8". 28 pgs. Bucks, England. IMPULSE MANSLAUGHTER, PLAGUE, NAZGUL, SOCIAL UNREST, reviews, the Wonderful World Of Telly.
ZAG02.....$1.10

AFTERBIRTH #6. 7"x8½". 24 pgs. Colorado Springs CO USA. Writings on self-mutilation, urban decay, sound, life and cosmic nothingness. Also poetry and a contact list.
ZBP01.....$1.00

DEPRIVED SOCIETY #5. 8½"x11". 24 pgs. Asheville NC USA. MEDIEVAL, AFTERMATH, VICIOUS CIRCLE, HARD CORPUSCLES, reviews, articles.
ZDS01.....$1.30

FREE YOUTH #3. 7"x8½". 16 pgs. Mankato MN USA. VAMPIRE LEZBOS, BLIND APPROACH, DEFORMED YOUTH, articles, opinions, exclusive Shit Dog sticker.
ZLB01.....$1.05

FUCKED UP FANZINE #3. 8½"x5½". 16 pgs. Green Bay WI USA. RHYTHM PIGS, IMMINENT ATTACK, Marilyn Monroe.
ZFU01.....$1.10

GENERIC ALTERNATIVE #7. 8½"x5½". 24 pgs. Abilene TX USA. Skate pics, sticker. All-photo issue.
ZGA01.....$1.10

IRK #1. 8½"x11". 16 pgs. Toronto Ont. Canada. DESCENDENTS, DAG NASTY, SCHIZOID, 76% UNCERTAIN, reviews, comix.
ZSH01.....$1.60

JERSEY BEAT #33. 8½"x11". 34 pgs. Weehawken NJ USA. VERBAL ASSAULT, STRANGE CAVE, GREEN, DESTROY ALL BANDS, Best of 87, reviews, comix.
ZJB01.....$1.95

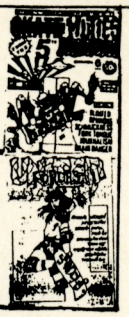
JERSEY BEAT #34. 8½"x11". 36 pgs. Weehawken NJ USA. PAGAN BABIES, A.O.D., SPLATCATS, GOO GOO DOLLS, ALICE DONUT, E.CHADBOURNE, reviews.
ZJB02.....$1.95

MY ATTITUDE #2. 8"x11½". 24 pgs. Vicenza, Italy. [in ITALIAN.] C.C.M., NAPALM DEATH, LAST OPTION, LUDICHRIST, NO FRAUD, CRUCIAL YOUTH, OTAKT, MAXIMUM FEEDBACK, SEVEN MINUTES OF NAUSEA, THE BURNT.
ZGT01.....$3.35

PUSSYFOOT #4. 8"x11". 48 pgs. Los Angeles CA USA. RED HOT CHILI PEPPERS, BLAST!, LEMONHEADS, CROWD, WALL FLOWERS, SLASH 44, reviews, comix.
ZPU01.....$1.45

SHARD #1. 8½"x11". 16 pgs. Toronto Ont., Canada. C.O.C., COLERA, DR. KNOW, EXPLOITED, reviews, Toronto scene report.
ZSH02.....$1.60

SKATE MUTIES FROM THE 5TH DIMENSION #6. 6"x8½". 32 pgs. comix, columns, reviews, "Drugs and skating" article.
ZSM01.....$1.90



UNITED FORCES #1. 8"x11½". 32 pgs. St. Cyr L'ecole, France. [in FRENCH.] INFERNAL MAJESTY, DEVASTATION, MORBID ANGEL, REGURGITATION, PEDIFILE, reviews.
ZUF01.....$3.85



# T-SHIRTS

ANIMOSITY two-sided with three colours: blue, silver and red on black.
TAN01.....$10.00

BOMB "fuckshitchewdead" design, black on a white t-shirt, two sides. Size L only.
TBB01.....$7.25

EXPATRIATE ep cover design, two colours on a white shirt, one side. Sizes L and XL.
TEX01.....$6.00

MOSH PIT RECORDS logo, one-sided, blue/purple with grey and silver on a black shirt. Sizes L and XL.
TMP01.....$8.50

PINK LINCOLNS "finger to hand" design. Black on a white t-shirt. Sizes L and M.
TPL01.....$7.25

# VIDEO!

INFAMOUS BUTCHER compilation. 20 bands, 45 songs, 100+ minutes. Includes GG ALLIN, C.O.C., THE FREEZE, FANG, A.O.D., 76% UNCERTAIN, more. VHS only.
VAX01.....$18.00

# MOSH PIT RECORDS

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☮THANKS!!!

# BANDS!

WANT YOUR STUFF DISTRIBUTED BY MOSH PIT RECORDS? WRITE AND SEND SAMPLE(S), WE'LL SEND YOU MORE INFO!

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The third issue of THE PIT will focus on the COLORADO UNDERGROUND SCENE. If you are a band or zine from Colorado and would like to be included, please get in touch. We want to be as complete as possible, so don't get left out! Write!

FROM:

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